SUMMER SCARFS AND VEILS

MUCH IN THE ART OF WEARING THEM PROPERLY.

Made in a Wide Range of Materials and for -Beautiful Searfs of Rich Lace Made Only for the Crammed Pocketbook

Graceful wearing of a scarf is something very near a fine art, and the average woman drags a filmy scarf about her shoulders with very little consideration or understanding of its æsthetic possibilities; but My Lady of the Vanitles studies the draping of her scarf until she knows to the smallest fraction every touch of coquetry it may add to a tollette, every line of grace it may lend her figure, every charming

setting it may afford her face. The Parisievne is past mistress of the scarf adjustment and for some seasons past the starf has assumed great imporrance as a toilette accessory, appearing in a multitude of forms, from the great head enveloping scarf veil of chiffon or silk tissue which is an indispensable part of every modish woman's wardrobe since the motor whirled into universal favor, to the exquisite shoulder scarf of rare cobwebby lace or tissue laden with intricate hand embroidery.

More than ever this season does the fashionably attired woman go enveloped in floating folds of billowy tulle or chiffon or lace. Motor veils of all kinds are sold in tremendous numbers and a woman may make a very considerable hole in her pocke money by investing in enough veils of the more costly sort to fit her out well for the

Not only for motoring, but for a great variety of occasions are these swathing motor veils used. The summer girl has found that it is a comfort to have a hat well anchored, whether she is driving in motor or carriage, yachting or facing strong winds on mountain or moor; so she ties a big becoming veil over her bat in motor fashion and has the satisfaction of knowing that, if the veil is properly chosen and adjusted, it is becoming as well as practical.

The very wide scarf or the square veils capable of falling over the face in front and being brought down closely over the hair and neck in the back are the chosen motor veils now, few of the shaped and shirred arrangements which were among the expericents in the early stages of motor garb beit sold, although such veil arrangemeres adjusted permanently to special motor hats or caps are shown in attractive forms a close, coquettish, toque of straw, for example, having a big soft chou of chiffon or tissue in front and great scarfs of the same material drawn back over the toque in graceful folds, to be caught across the back, crossed and drawn forward to tie under the chin. Or perhaps wings lie flatly along the sides of the toque and the chiffon is knotted softly in the middle front at the meeting place of the two wings, drawn back over the crown, and under the wings and then in wide ample folds arranged to cover hair and ears and tie under the chin.

Great veils of chiffon, tissue and lace are worn with the wide brimmed hats, and though one still sees such veils drawn closely under the chin and caught by a fancy pin in the back some of the smartest women of Paris have abandoned that fad and are wearing their big veils falling straight from the wide brim. Often these veils fall in very long cloudlike drapery or scarf ends in the back, and they may of course be thrown back over the hat in front, leaving the face free when the wearer so desires. This sort of veiling is immensely becoming when cleverly done, but it is already carried to great extremes by French elegantes, prodigious quantities of the vaporous chiffon or gauze being used for one veil. Biscuit, sand color, the modish browns, greens and grays are all popular veil colors, but nothing is more becoming than white, and the woman who cannot look pretty, behind white chiffon or lace is beyond embellishment. A very pale pink chiffon, too, is wonderfully becoming when worn over the face.

Among the scarfs proper there is a wide range of materials, from soft silks and crêpes to tulle and lace and chiffon. Wonderfully beautiful scarfs of real lace are liked by women who can afford such costly luxuries but are of course out of the reach of the woman whose pocket money is moderate. A compromise is affected by using tulle, net, silk mousseline or chiffon for the body of the scarf and applying a deep border of handsome lace, though even such indulgence in real lace is expensive.

Printed scarfs of chiffon, mousseline, crèpe and sheer silk are lovely in design and coloring and many of the new offerings are of much greater width than those to which we have been accustomed, affording still further opportunities for graceful draping and handling.

Embroidered scarfs, too, are in evidence, and though few of the richer models of this type are to be seen in the shops Parisiennes have a great liking for the one tone scarf ornamented lavishly with hand embroidery in self-color. These embroidered scarfs are especially pretty in the softest and most lustrous of crepes, and fringe of one kind or another is often used to finish them, deep knotted fringe being set upon the ends, or perhaps a little ball fringe finishing the entire edge.

Hand embroidered scarfs are made, too, in the sheer stuffs, such as silk, mousseline and net; and most exquisite scarfs of cobwebby soft mull or batiste, preferably in the slightly yellowish antique tone, have deep borders and sometimes a scattered allover design in marvellous hand embroidery. Inset lace is often mingled with the embroidery and lace frills may finish the edges, but the lace used upon such a scarf must be of the finest.

Fichus of silk or silk mousseline or chiffon have a decided vogue among the Parisiennes and are often worn in rather audacious coloring but with the unerring French understanding of the possbilities of color blending, a vivd color in fichu relieving a costume of neutral tone, white or the popular white and black.

As to the Spinal Cord.

A young teacher whose efforts to inculcate elementary anatomy had been unusually discouraging at last asked in despair: Well, I wonder if any boy here can tell

me what the spinal cord really is?" She was met by a row of blank and irresponsive faces, till finally one small voice

sponsive faces, thi many or property of the spinal cord is what runs through you. Your head sits on one end and you ait on the other."

Secession Styles in Furniture.

From Wooderaft. The so-called Secession style in furniture was popularized in Europe through the forts of Prof. Hoffmann of Vienna and his coworkers. It is essentially a reaction from the highly exaggerated fantasies of the art nouveau that swept in swirling lines and were often tangled into knots. The later. work of the Secessionists adheres to the earlier standards and makes ingenious use of the simplest forms. The square and cube, the circle and the square dominate the decorative schemes.

COLLEGE GIRLS CARELESS. The Matron Moans Over the Things Tha

ace waists, a princess gown left hanging

a a closet, a diamond ring and an opal

necklace were a few of the things tele-

graphed for. One student left five shirt

waists, her new gymnasium shoes and all

of her small things - washcloth, tooth-

brush, soap cup, whiskbroom, and never

even wrote for them-forgot she ever had

"Do you know. I don't believe ten girls

wealthy. "Why, no, I don't think so they

are comfortably fixed, I believe, but not

rich. What made you ask?'

hem, I guess.

Are Left Behi "My troubles begin with vacation," said the matron in a girls' college. "Don't talk to me about the carelesaness of boys—they SIMPLE EXPEDIENTS FOR THE STOUT WOMAN.

aren't in it with the girls. Maybe it is because we expect more of the girls. Here's Devices That Make the Waistline Longer my experience; judge for yourself: The and the Back Straighter-Stripes and Low Necked Frocks Not for Her -Exercises and Colors That Conceal. first crowd got off on the special, which left at 7 P. M. Before 8 next morning I had elegrams galore. Jewelled fraternity pins,

"All women over 30 have a tendency to show their avoirdupois," said a dressmaker "The tendency is even more pronounced in the woman of 40. "Therefore it is important that the woman

DRESS OF THE SHORTWAISTED

of 40 should dress so as to make herself look small. Most stout women do try to lengthen the waist line and make it slight, but very few have much success. Yet nothing could be simpler than this, if properly attempted.

n the whole college had more than two-"The fat woman does not grow fat in thirds of their belongings. They all left her face. It is in her waist line and in all their toilet articles. I think college life makes girls careless and slipshod. I asked the dean if one of the girls was very

women often try dressing in stripes to make them look taller, but it

for a very stout woman who was also a very short woman. Instead of giving her sweeping lines, all loose and uncertain, he dressed her in a black lace of Spanish texture. The gown was tight fitting and there was a train.

"Not an extra inch of fulness was added to her figure anywhere. When dressed for evening she looked much smaller than many a woman who weighed less.

"Stout women should not wear jet. The same prohibition applies to satin, which makes a woman look immense. And the stout woman should not wear yellow, which is a color that mapnifies.

"When the stout woman dresses herself she can make her waist look longer by the simple trick of pulling down her corset and fastening it down. But she should pull it down upon the hips rather than in front. Pull down the back, and hips and front will take care of themselves.

"Stout women ought to wear high heels. French heels would be best for appearance sake if nothing else were to be considered. Very high heels throw the body for vard and give the woman a better outline than low heels.

"When a portrait painter desires to make the waist of a woman look longer

"When a portrait painter desires to make the waist of a woman look longer he does one of two things. He either conceals the waistline entirely or he gives

it apparent length. The old fashioned bodices which came down to a stiffly boned

point in the front were of great assistance in making a woman look longer in the

all, but simply swing to the right and to

Not a Processional

From Success Magazine.
Representative Lorimer of Chicago, who is a

great walker, was recently out for a tramp along the conduit road leading from Wash-

ington, when after going a few miles he sat

Want a lift, mister?" asked a good natured

down to rest.

BOOK PLATES FOR CHILDREN

NEW PHASE IN TEACHING THE YOUNG ART STUDENT.

the Public Schools Where the Poer Are Taught-Prize in One School Won by Girl of Fourteen-University Courses

Book plates for children, designed by some clever artist, is one of the new nursery deas. In many playrooms a visitor will find in volumes of "Jungle Stories," or "Little Women," or "Mother Goose," beautifully engraved vellum slips showing some pictures dear to children and pro-claiming "William Stuyvesant, 3d, His Book," or "Gladys Van der Steuben-Her

In artistic quality and in signature thes plates are as worthy of merit as those which mark the ownership of the rare books in the family library. But, while the book plates of the elders show in complicated allegory or heraldry the tastes or lineage



Decided Reduction in Prices to Close All Summer Stocks

Coats and Boleros (Valined)

of Lace and Linens, about 200, all of recent design and fine qualities, at One-Half Regular Prices.

WHITE BOLEROS AND SHORT COATS, of Irish, Cluny, Marquise, Princess and Point de Gene Laces; also of Embroidered Linen. Formerly \$9.00 to \$45.00, 4.25 to 22.50

BLACK BOLEROS AND SHORT COATS, of Milanaise, Cluny, Point de Gene and Princese Laces. Formerly \$19.00 to \$50.00, 9.00 to 25.00

WHITE LACE AND LINEN COATS (three-quarter length), of Escurial and Marquise Leces, also Embroidered Linens. Formerly \$28.00 to \$50.00, 14.00 to 25.00

BLACK LACE COATS (three-quarter length), of Milaneise and Marquise Laces. Formerly \$45.00 to \$75.00 22.50 to 37.50

Hemstitched Chiffon Veils

Embroidered and with Velvet dots and figures in the prevailing fashionable shades, including black and white; 11/2 yards long. Formerly \$2.50 to \$3.00,

Women's Neckwear

A VARIETY of White Mull Auto Collars, with Tie Ends, also Mull Ties with Colored Embroidered Ends 25c, 35c in floral designs and polka dots.

Women's Under Garments

also NEGLIGEES, MATINEE DRESSES, KIMONOS, GEISHA JACKETS, DRESSING SACQUES, BREAKFAST SACQUES, &c.,

including a large variety of manufacturer's samplesthis season's models to close at

One-Third and One-Half Off Former Prices

Misses' Washable Dresses

of Wash Poplin, Gingham, Dimity, Linen, &c.; a variety of styles. MISSES' JUMPER DRESSES, Colored Poplinette, embroidered: also White Lawn, lace trimmed, Princess style, MISSES' LINEN SUITS, white and natural color, semi-fitting coat. medium length. (Also suitable for small women.) 9.00

Women's Outer Garments

Pongee Coats, Lingerie and Lawn Dresses and Linen Suits. The latest models of the season at reduced prices to close.

PRINCESS DRESSES of Swiss, figured and check effects, ane embroidery trimmed, JUMPER DRESSES of Swies, trimmed with colored folds, 4.75

PONGEE COATS-tailored effect, Paris model, DUST COATS-Black India Silk.

Mid-Summer Silks

WHITE HABUTAIS, CHINA SILKS, NATURAL PONGEES and SHANGHAIS, WASH SILKS, COLORED INDIAS, PRINTED SATIN FOULARDS, IN FANCY FIGURES and POLKA DOTS.

White Silks and Satins for Wedding Gowns, Novelties for Bridesmaids' Dresses.

Linen Sheets and Pillow Cases

Medium Grades for Summer Use. MUCH BELOW PREVAILING PRICES.

HEMSTITCHED SHEETS, for single bed, Pair, 6.00, 7.50 for double beds, 7.50, 9,00 PILLOW CASES to match, Pair, 1.35, 1.50, 2.00 FINE FRENCH LINEN SHEETS, hand embroidered ecalloped end. For single bed. Value \$14.00. 10.00 For doutly bed. Value \$17.50. 12.50 PILLOW CASES to match. Pair, 5.50

Broadway & 19th Street

THE CHEERFUL WAY. His Praises Sung in Cheerful Tone by Cheer

ful Mr. Knozzleton. "I like the cheerful man," said Mr. Knoz-zicton, "the man who refuses to be cast

down, but takes always a cheerful view. "'D'you ever see such weather as this?' says the dismal man, wearily, shedding more sultriness all around.

"Did you feet that breeze?' says the cheer ful man, smiling, and as a matter of fact here was the faintest flicker of a move-

"Pooh! says the cheerful man, 'what's that?' and he actually laughs at this little picayune' trouble, and just brushes it away and forgets it, making the faint hearted to laugh and forget it, too; and in time he may bring the easily discouraged man to acquire the blessed habit of laughing at all the petty troubles that pop out at us on the road of life, and so driving them away, instead of gloomily letting them climb on him to ride on his back. Good man to have around is the cheerful man.

"I haven't caught a fish to-day,' says the disappointed man in the fishing party, and you'd think from his general castdownness that catching fish was the main object of life, and that if you didn't catch any life was a failure.

16,50

he cought it, because he is receptive to all good things; and he magnified it to all its hearers by his breezy cheerfulness.

"The cheerful man for me every time—he makes life worth living; and I like especially to see him around in hot and humid weather.

But he's helpful at all times.

"So many people are so easily depressed; good people, but with only a narrow margin of courage; so that if any little thing goes wrong they think that everything's going to pieces and the world is coming to an end, but then.

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SCARVES OF CREPE WITH EMBROIDERED AND PRINTED FLOWERS OF CHIFFON AND OSTRICH FEATHERS AND OF VALENCIENNES WITH IRISH APPLIQUE.

A HUSTLING COTTON TREE. One Grew 7 Feet in a Month-Another 15 Feet in Three Months.

For general hustle in getting up in the world the Caravonica cotton tree is a wonder, says Woodcraft. So at least one would suppose from the reports of its growth that arrive from what may fairly be assumed as authoritative sources of infor-

Here is the United States Consul-General, John P. Bray, sending from Melbourne, Australia, facts plus photographs concerning the quick action cotton trees grown by Dr. David Thomatis of Cairns in the State of

Or. David Thomatis of Cains in the state of Cains and the also says:

"A Caravonica cotton tree grown by Archdeacon Campbell at the back of the rectory at Cains in almost pure sea sand is twelve months old, and from August, 1905, to December, 1906, it yielded 12 pounds of bells."

An interesting letter has been received by Dr. Thomatis from W. H. Bennis, Ba;acoa Dr. Thomatis from W. H. Bennis, Baracoa plantation, Cuba, stating that trees of Caravonica cotton grew from seed sent by Dr. Thomatis to the height of 7½ feet, with 4 feet of spread, in forty-four days, which means thirty-four days of growth, as ten days are required for germination. The writer also stated that the trees had more than sixty blossoms on and have created great interest in the island.

This phenomenal and luxuriant growth in Cuba of the Caravonica cotton is said also to be met with in Ceylon, where it grew 15 feet in three months.

n three months.

Lost Hope in Georgia. From the Atlanta Constitution

Biliville must have lost hope. The following advertisement appears in the Banner.
"For Sale... Six acres in Mint and two
Moonshine Distilleries that ain't never been
evied on by the Government."

does not work. The trouble is that, since they are fat, the stripes runs queerly and the figure looks grotesque. The stout woman should not wear stripes or plaids or figures of any kind.
"It is a mistake for her to wear long,

at all, but simply swing to the right and to the left.

"The next exercise for reducing the size of the belt line is deep breathing. Let her place both hands alternately upon her abdomen and her spine and bend backward and forward, taking long, deep breaths. This will make the waist slimmer.

"The stout woman should hold her chin high. Holding the chin high will make the waist look a great deel longer.

"Tilting the head beckward will make the waist look more slender. There is a certain trick of carrying the head back and the chin high which makes the neck look longer and slimmer and gives length to the waist. The stout woman while she is reducing might consider the position of her herd. She should not roke out her chin, but merely raise it a little." loose sweeping lines. She should wear fitted or semi-fitted clothes, and she should ohoose dark materials. "If the stout woman wants to wear white a white dress can be secured that will not much increase the size of the waist line.

It can be made of heavy lace, but it must fit rather snugly, and there must be plenty of length between chin and belt. "Then she should never wear short sleeves unless she is very sure that her arms are white. It is better, much better, to have the sleeves long and lacy right

down to the knuckles. "She should never wear low neck. Her friends may tell her that her neck is beautiful, but the cold, critical public will not

agree with them.
"A really beautiful neck is quite thin. There are suggestions of curves, and there are shadows and there may be the suspicion of a bone or two. From the neck the throat rises like a column which is largest at the base, and the head is supperted proudly upon this column.

"The neck looks long and slim and the head is set upon it like a flower upon its stem. There is nothing flowerlike about the head and neck of the stout woman, and she should avoid low necked gown ...

"The stout woman who wears a dog collar around her throat does herself an injustice. She makes herself look as if chok

"Want a lift, mister?" asked a good natured Maryland farmer driving that way.

"Thank you," responded Mrz Lorimer, "I will avail myself of your kind offer."

The two rode in silence for a while. Presently the teamster asked: "Professional man?"

"Yes," answered Lorimer, who was thinking of a bill he had pending before the House.

After another long pause the farmer observed: "Say, you ain't a lawyer or you'd be talking: you ain't a doctor, 'cause you ain't got no satchel, and you shore ain't a preacher, from the looks of you. What is your profession, anyhow?"

"I am a politician," replied Lorimer.

The Marylander gave a snort of diagust.
"Politics ain't no profession; politios is a disorder." ing to death.
The original Worth once made a gown

of the adult collectors, the children's book For the little ones scenes from "Mother Goose"-the "Three Blind Mice," or the

"Clock With the Mouse Running Up"-or chickens, birds, rabbits, dogs or what not serve as motifs. For little girls, dolls or flowers or garden scenes serve, while the boys may have pictures of hunting, fishing, The book plate for children, however, is

not intended as a book plate for permanent use. It is prepared merely for use during childhood, until the owner develops individual tastes which will lead him to have his own book plate designed. The book plate, however, is by no means

confined to the children of the rick, for the teachers of drawing in the public schools quickly recognized the value of the book plates as lessons in design and drawing As a result, many children have been taught to fashion their own designs in sufficient number to mark all of their story books and text books.
In fact, in Public School 59, in East Fifty-

in making a woman look longer in the waist.

"Short waisted women should try to make the arms look long, and this is done by wearing long sleeves. They should never carry the arms hanging by the sides, for this is sure to make the waist look wide. They should never wear bows or furbelows around the waist and they should never wear a wide belt.

"The short waisted woman may lengthen her waist line by exercises. If she will stand with her arms out and will bend forward as though she were swimming and will kick her feet out behind her alternately she will find that the waist line is improved. This exercise practised twice a day for two weeks will have a great effect.

"Another exercise is to practise the swinging motion. Let the stout woman place her hands upon her hirs and swing her body to the right. Then iet her swing her body to the left. She should not move her feet at all, but simply swing to the right and to In fact, in Public School 59, in East Fiftyseventh street, a prize was offered to the
children for the best design for an artistic
book plate to mark all the books in the
school. The prize design, the work of a
girl only 14 years old, was then blocked
and is to be printed and carefully pasted in
all the books used in the school.
Since New York schools have taken up
this work art teachers in other cities have

Since New York schools have taken up this work art teachers in other cities have introduced it. In fact, in the courses on art and design for teachers given in the New York University summer school on University Heights, where teachers from all the large cities are studying, and in the pedagogical courses for art teachers in the winter the teaching of book plate design for children has become a special feature. In discussing this work Dr. P. J. Haney, director of manual arts in the Manhattan schools, who is giving the university courses.

schools, who is giving the university courses

schools, who is given a said:

"The designing of book plates, we have found, is a valuable exercise in that it gives the child a chance to design and draw something immediately useful and pleasure giving. This is a great stimulus with the very young to artistic effect, and it has also been found that if the child has a cook plate hearing his name to put in his book. plate bearing his name to put in his book he is far more apt to keep his books clean and not to scribble his name all over the flyleaves. Particularly does the book plate counteract the tendency of the child to write on the flyleaf:

"If my name you wish to see Look on page 103." "And on page 103 the searcher will find

"To find my name you must look once more. It's written on page 204."

"This practice naturally ruins books and quickly makes them dirty and unpleasant, especially if the searcher for the daswer gets angry and rubs out with a wet finger

gets angry and rubs out with a wet finger all the 'poetry.'

"Moreover, I think that if a child can be led to take the trouble to make a book plate for a book he will unconsciously become more friendly to books and learn to love them. In the old collector the book plate is a mark of pride of ownership ir some rare volume, and he trusts to his book plate to keep his name alive among fellow collectors and book lovers after he is gone. The child's book plate has no such significance, but it does mean that the child thinks enough of his book to see that his name and mark improve, instead of defacing it."